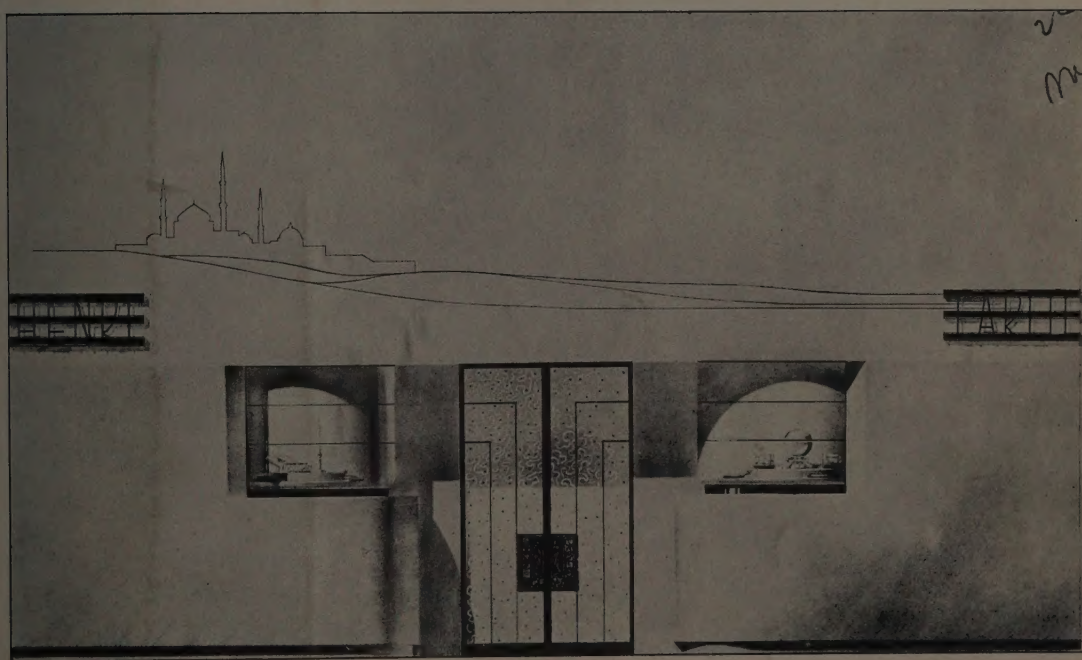


THE
BULLETIN
OF THE
BEAUX-ARTS INSTITUTE OF DESIGN



JANUARY • 1935

BEAUX-ARTS INSTITUTE OF DESIGN

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EUGENE STEINHOF AND THE DESIGN ATELIER

THE DEPARTMENT OF DESIGN

BY RALPH WALKER

The possibilities for creative design has been greatly enlarged due to the development of new methods and materials. This new technology has further divorced the functions of design and manufacture.

There has grown up, much like Topsy, a group exterior to industry, who design the widely different products for many industries. At the present time you find a certain inventiveness within the industry itself applied mainly to practical and manufacturing processes, and another inventiveness applied from the outside which might be termed the aesthetic conditioning of the articles manufactured.

In many ways this is a very healthy arrangement in that it brings to the problems of manufacture a fresh and open viewpoint. The results have been increasingly beneficial. The field for this design is still largely underdeveloped, and the possibilities of employment for qualified designers is becoming greater each year.

It was with this in mind that the Trustees of the Beaux-Arts Institute of Design have embarked upon an experiment in education under the direction of Eugene G. Steinhof. The development and training of qualified industrial designers, in that practically all manufactured articles have some relation to architecture and the arts, seemed to be a reasonable objective for architects to encourage.

Eugene Steinhof's approach to the teaching of design is a very interesting and convincing method of pedagogy.

It is obvious that a training in design based on mere imitation does not meet all the new problems in manufacture. The student then should be trained not only to appreciate the practical limitations inherent within any manufacturing process, but also should be able to attack the aesthetics of the same problem with an open mind. It is also obvious that it is impossible to make any education in design sufficiently inclusive to enable the student to have under his hand all the processes that go to make up our present and future manufacturing possibilities. The student must be led to the fundamental reason for education, and that is to acquire an approach to or a

method of enlarging upon experience. The student then finds that the motif is only important through an understanding of the characteristic need and experience which led to its development. The motif then takes on a new life. Eugene Steinhof believes that there is in every human being an inherent creative impulse, that properly guided to an understanding of the design problem this impulse results in a fresh quality in the design itself.

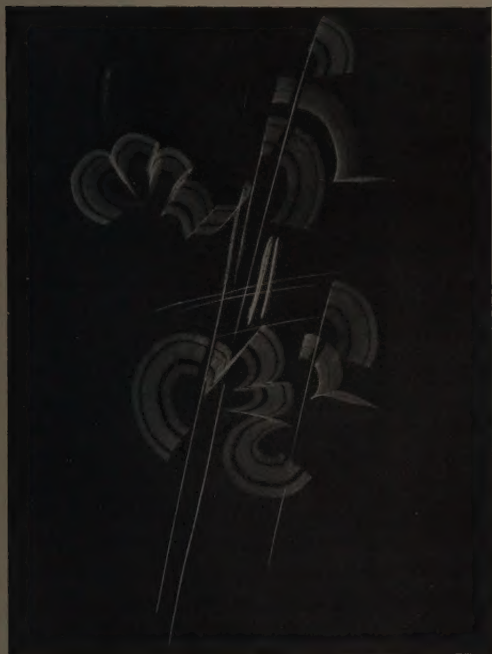
The student is, therefore, encouraged to design freely without fear of failure, in fact with a knowledge that failures, if understood, lead to a better finished result. Design is not a laborious job but the free and happy interplay of many ideas related to the material or the object.

In the past design education has been trying to graft known style motifs and patterns upon new technical ways and means, and because ornament has been falsely thought of as being wholly a manual manifestation there has developed a revulsion on the part of many modern designers to its use. This is bound to be a passing phase as the desire for ornament or pattern is a biological necessity inherent in man's emotional experience.

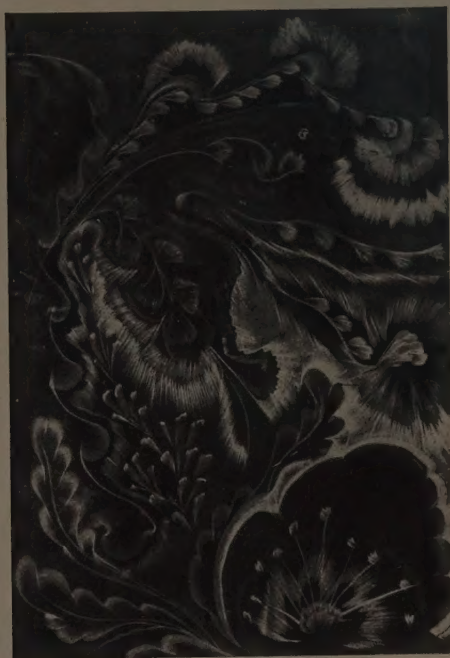
The student is guided to treat the design problem not merely to create or follow style but to create beauty related to the article itself, for fundamentally the imitation or determination of style limits the progress of invention as exercised by the designer.

The student learning a reasonable and logical approach to the use of certain materials and methods begins to build up experience, and a sufficient variety of problems are attacked to indicate that the approach can be adjusted to new conditions and that the same freedom is as acceptable in one case as in another.

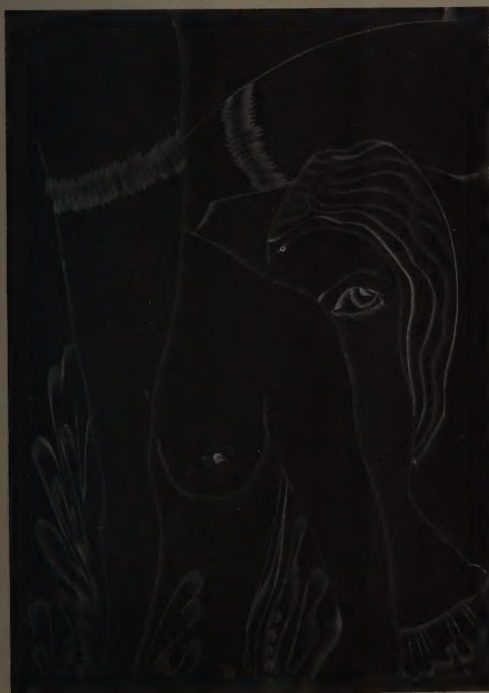
The student finds that he can turn readily from a wall-paper pattern to costume design, from the design of glassware to the design of a display window, or even express himself more freely, if he wishes, in a piece of sculpture or book illustration. The important result obtained in the student's mind is that all design is realized as being related.



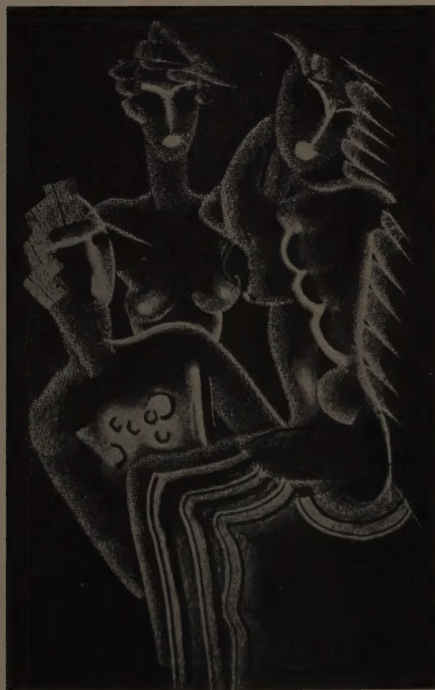
FIRST STAGE—BEGINNING OF CREATIVE ORNAMENTAL DESIGN



SECOND STAGE—AMPLIFICATION OF DESIGN MOTIF



THIRD STAGE—APPLICATION, A MURAL DETAIL



INITIAL STUDY FOR THEATRICAL COSTUME DESIGN

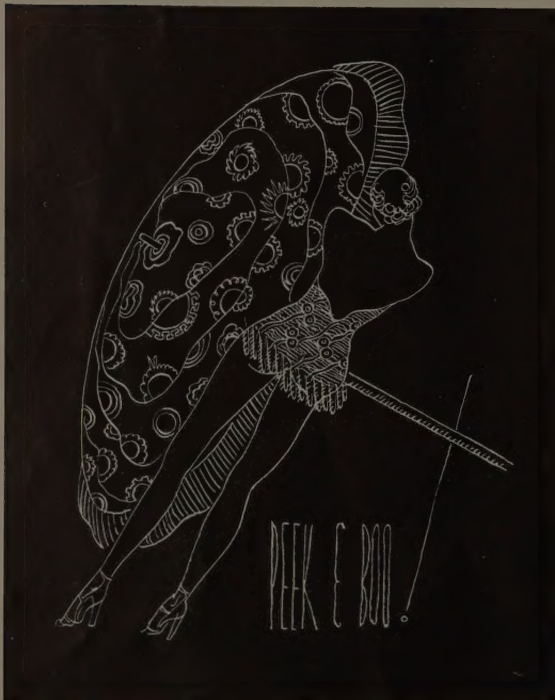
DEPARTMENT OF DESIGN



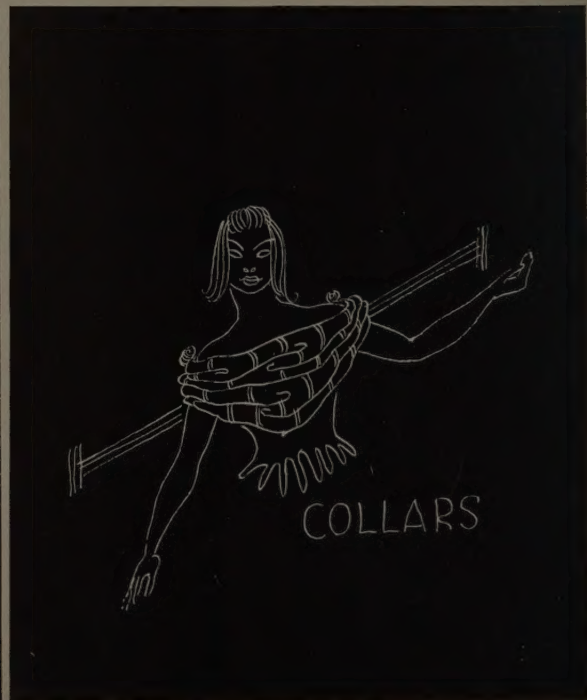
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WROUGHT IRON FIRE SCREEN

SCULPTURE PROGRAM III

JUDGMENT DECEMBER 3, 1934

In a wild and mountainous region of one of our States, a hunting lodge has been erected for the purpose of housing lovers of this sport during the hunting season. The central lounging room has as a main feature a large fireplace which measures 6 feet wide, by 5 feet high, and three feet deep, constructed of native stones.

The problem is to design a three-fold screen, suitable

for wrought iron, of appropriate size for this fireplace.

The competitor is given complete freedom as to subject matter for his composition, also as to the height and form of the screen. Since the design will be seen principally against the light of the fire, the shapes of the perforations are an important element of the design.

JURY OF AWARD

Chester Beach
Gaetano Cecere
Robert G. Eberhard

J. Bailey Ellis
Anthony deFrancisci
Karl Gruppe

Joseph Hudnut
Joseph Kiselewski
Joseph Renier

Charles Rudy
Eugene G. Steinhof
Sidney B. Waugh

BY JOSEPH HUDNUT

CRITIQUE

Whether a designer is an architect or a sculptor, he must first consider the material with which he is to work. Each material has its own laws, and until these are known, no convincing design is possible. Wrought iron, for example, is a hard, malleable material which must be worked into shape by the strokes of a hammer. It is not moulded, or modeled with a blunt tool, or carved with a knife or chisel. It is heavy, with a surface that dully reflects the light. The artist who works in iron must have a consciousness of these characteristics from the beginning of his study and every step in the development of his work must be consonant with the limitations and possibilities of his medium. It is not sufficient to introduce these qualities into a design after it has been completed.

Sculptors, like architects, should consider the practical aspects of their designs. They should know the position in which their work is to appear, its relation to surrounding objects, its scale, its intention. A fire screen, for example, is a thin fabric of iron through which the heat and light of a fire is to pass. It is a membrane, not a monument; and therefore it cannot be loaded with great masses of heavy material or have large areas of its surface covered with impenetrable sheets of metal. It must have a cage-like quality—light and tenuous.

When a design has thus conformed to the requirements of material and function, some romantic expressiveness may be permitted. One may use symbols or stories, but these symbols or stories must be appropriate to the peculiar environment of the design. It is quite proper, for example, that Diana should appear in the fire of an Adirondack's camp, but she should not be the Diana which Natoire painted in the boudoir of the Hotel de Lisle. It is proper that trophies of the chase should be represented, but they must not be the same trophies which Augustus carved on the metopes of the temple of Neptune. There is a measure and a nice discrimination in the use of such elements that are prime considerations in decorative design.

Decorative design must also conform to those abstract and universal laws which govern all design. We are too

apt to think of design as divided into a dozen or more unrelated activities; sculpture, architecture, decorative art, etc. Each of these has its peculiar tradition and technique, but all are the same art in which harmony, balance, and a rhythmic unity form a common standard of excellence.

Among the designs submitted in this competition, there were few which showed an understanding of all these complex requirements of good design. The most frequent fault was the failure to understand the characteristics of the material. There were many that would have been charming if executed in glass, or in wood, or in mosaic, but which were palpably absurd when considered as designs for wrought iron. Another fault was the failure to consider the place and the use of the design; there were screens which would have been satisfactory as cathedral furnishings or as balcony rails but which were grotesque in a hunting lodge. Still another fault was the failure to consider the appropriate expressiveness of symbols, there was an array of skillfully presented goddesses, hunters, birds in flight, and creatures of a mythological zoo, but few among these could be acclimated in an American forest.

The design of E. Kingman of Yale University was unanimously placed first by the jury. This design had captured the qualities of wrought iron in spite of an excess of weight in certain parts; it is unmistakably a screen, and moreover a screen which might be proper in a camp but nowhere else. It does not obstruct the fire, but frames it in an interesting manner. The jury commended the presentation of the design; a well executed model, excellent in workmanship. The design of R. G. Barger, also of Yale University, which was placed second, was admirably suited for a metallic screen, since it is a thin membrane of parts which rely wholly upon silhouette and not upon modeling for their effectiveness. The forms presented are perhaps too elegant for the kind of camp envisaged in the program; they are too formal to express the rustic quality of camp life.



FIRST MENTION PLACED—R. C. BARGER, YALE UNIVERSITY



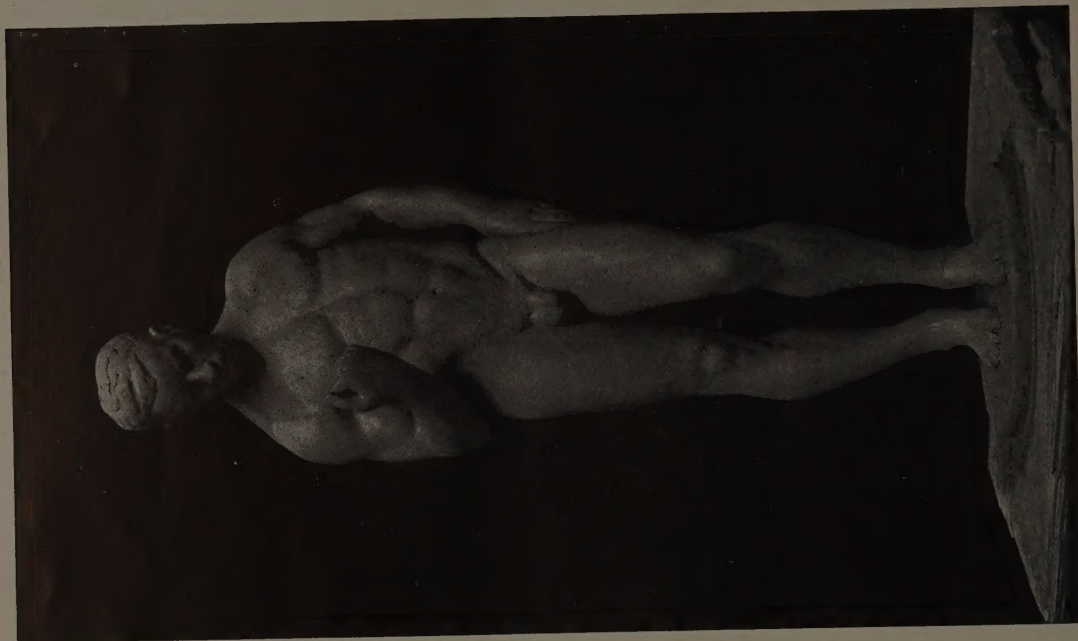
FIRST MENTION—G. KOREN, CARNEGIE INSTITUTE OF TECHNOLOGY
SCULPTURE PROGRAM III—WROUGHT IRON FIRE SCREEN



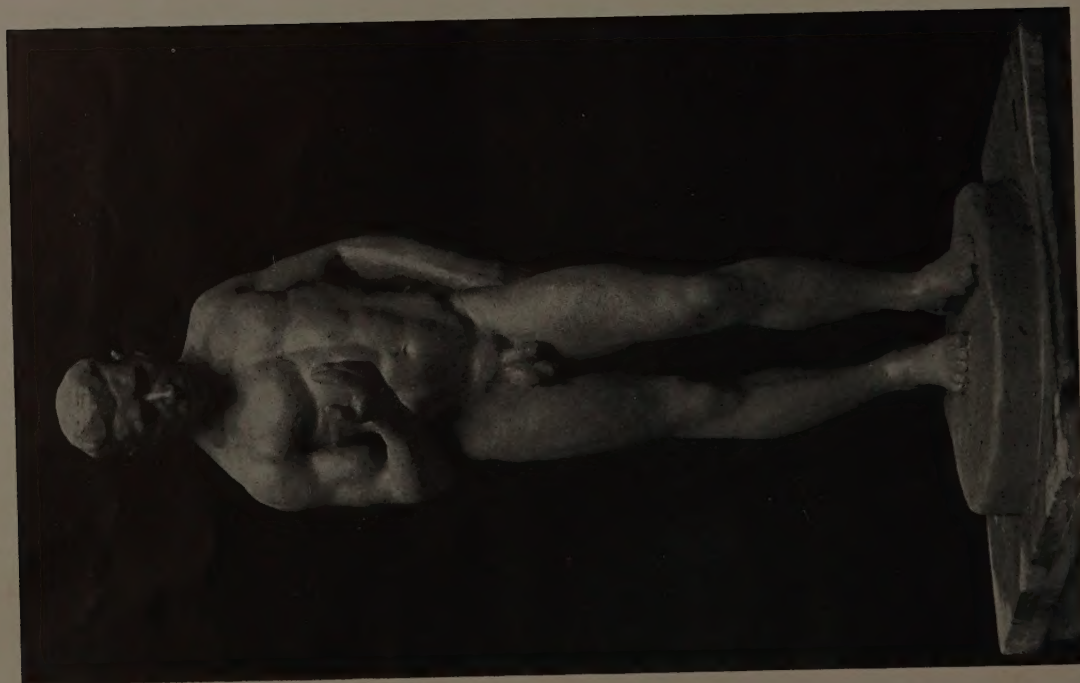
FIRST MENTION PLACED—E. KINGMAN, YALE UNIVERSITY



FIRST MENTION—J. A. COVIT, JR., COOPER UNION
SCULPTURE PROGRAM III—WROUGHT IRON FIRE SCREEN



FIRST MENTION—F. PECHMANN, BEAUX-ARTS INSTITUTE OF DESIGN
LIFE MODELLING—STUDY FROM THE NUDE



FIRST MENTION—L. DE GERENDAY, BEAUX-ARTS INSTITUTE OF DESIGN
DEPARTMENT OF SCULPTURE, LIFE MODELLING—STUDY FROM THE NUDE

A SHOP FRONT

EMERSON PRIZE

JUDGMENT DECEMBER 4, 1934

Property in exclusive districts of our large cities is in such demand that only those selling products of the finest quality can profitably do business in these regions. Even such firms restrict themselves to shops of small frontage, generally built of the best materials and distinguished in design.

Such a shop front, for a jeweler of international repu-

tation, is the subject of this design. It has a frontage of exactly 25 feet, not on a corner, and shall not exceed 15 feet in height above the pavement.

The frontage shall include an entrance display window and should be so designed as to express both the character of the firm and the quality of the wares.

JURY OF AWARD

Howard Bahr
C. W. Beeston
Wm. L. Bottomley
Gaetano Cecere
Ethan Allen Dennison
Joseph H. Freedlander
William H. Gompert
John Theodore Haneman

John Mead Howells
Louis E. Jallade
Arthur C. Jackson
Ely Jacques Kahn
Frederick R. King
William Welles Knowles
L. Bancel La Farge

Julian Clarence Levi
Edward J. Mathews
Earl B. McKinney
H. Oothout Milliken
John C. B. Moore
Samuel H. Moore
Carl L. Otto

R. K. Posey
T. Merrill Prentice
Perry Coke Smith
James Stewardson
Seth Talcott
William Van Alen
Leonard B. Wamnes

School Representatives:
G. Dengler, University of Pennsylvania

M. O. Urbahn of University of Illinois
Francis R. Stanton of Yale University

CRITIQUE

BY WILLIAM VAN ALEN

The program called for a shop front for a jeweler of international reputation selling the finest quality of wares. The front to be built of the best of materials and distinguished in design.

The Prize and First Medal was given to W. K. Sturges of Yale University whose design received a unanimous vote of the jury. The entrance was built of rich materials, well designed and of dignified and pleasing proportions. The show window which is a simple opening in the wall surface was effective as it would not detract from the display and thereby enhance the effect of the merchandise in the window.

First Medal, projet of E. F. Iverson of New York University, a well composed composition with show windows of an ingenious design. The materials were not clearly expressed and the effectiveness of the entrance would have been improved if it were higher.

First Medal projet of H. Spigel, University of Pennsylvania, a clever plan with a recessed front and a projecting show window protected by a railing. A solid panelled entrance door is impractical as visibility is essential.

First Medal projet of F. H. Liebmann, New York City,

a well composed front with a most attractive and practical show window. Entrance not sufficiently dignified and too far to one side.

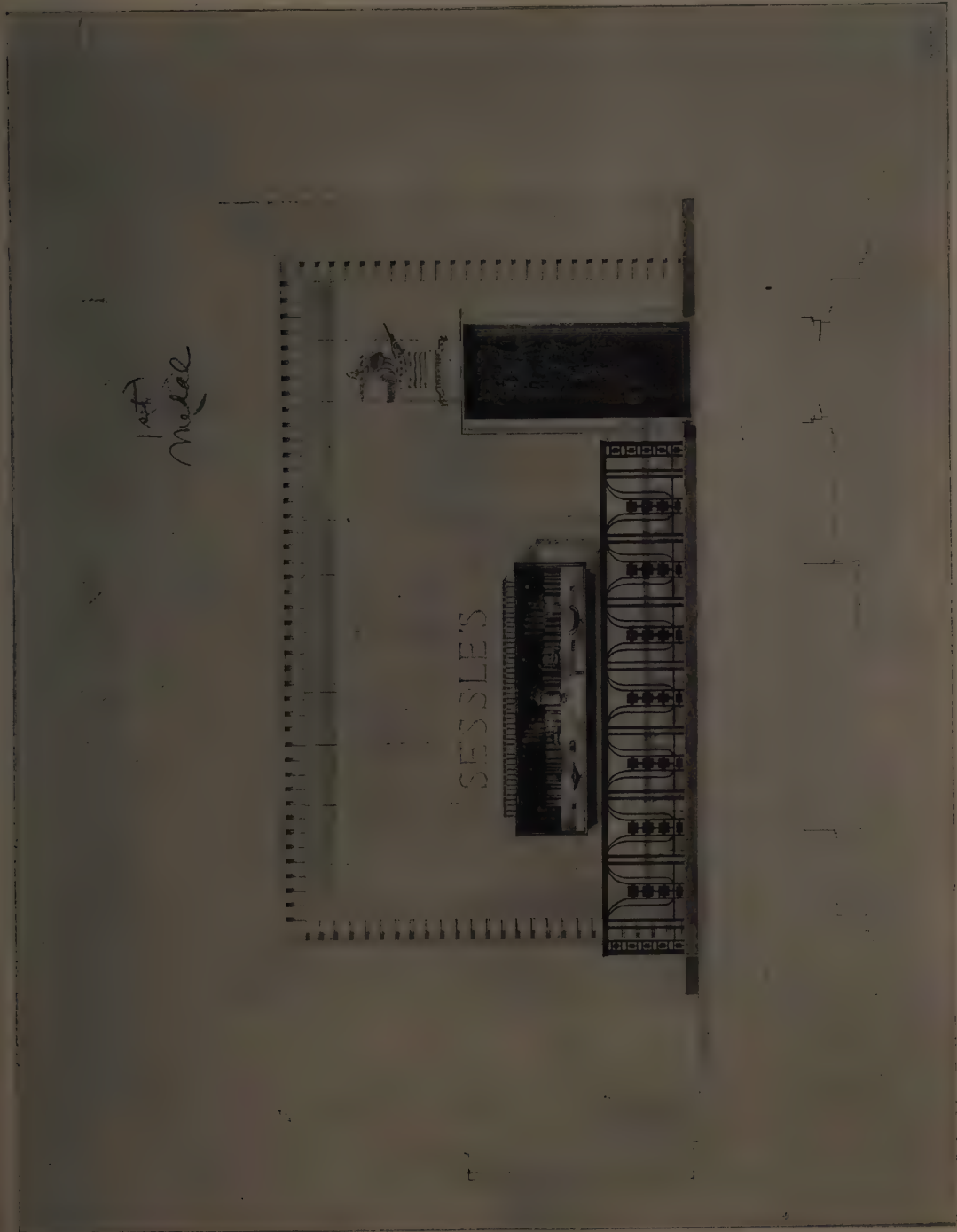
The Second Medal projets of students F. E. Innocenti, N. Wilkinson, A. J. Windheim, W. Kachelein, F. A. Vogel, M. J. Skloot, W. L. Newberry and T. T. Russell; presented clever solutions of the problem in point of view of composition and design. They fail, however, (with the exception of the designs of Kachelein and Newberry) to express clearly the materials of which they would be built.

Many of the students failed in the requirements of the program for a distinguished design of a front in the best of materials, for example; wall surfaces were shown either white or colored without joints indicated or some recognized indication of a known material; the poor choice of stucco, the submission of numerous wall-paper designs and others that resembled the advertisements of perfume and cosmetic manufacturers. Although some were clever in drawing and color composition they had no relation to the problem.



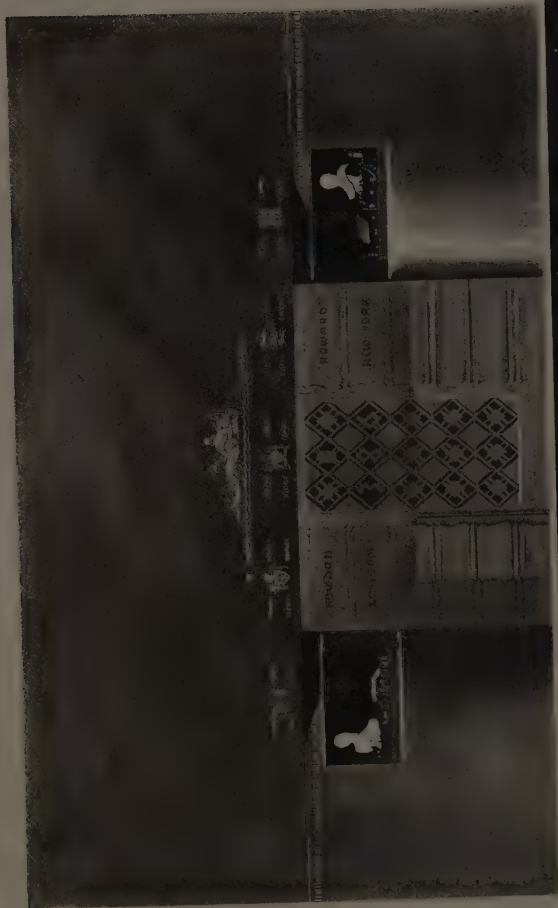
EMERSON PRIZE

EMERSON PRIZE AND FIRST MEDAL—W. K. STURGES, YALE UNIVERSITY
EMERSON PRIZE—A SHOP FRONT



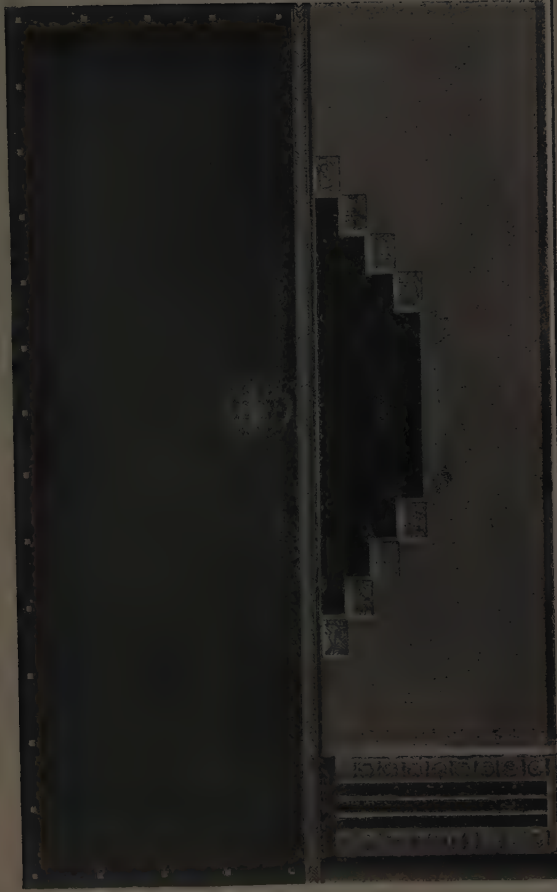
FIRST MEDAL—H. SPIGEL, UNIVERSITY OF PENNSYLVANIA
EMERSON PRIZE—A SHOP FRONT

1st Medal



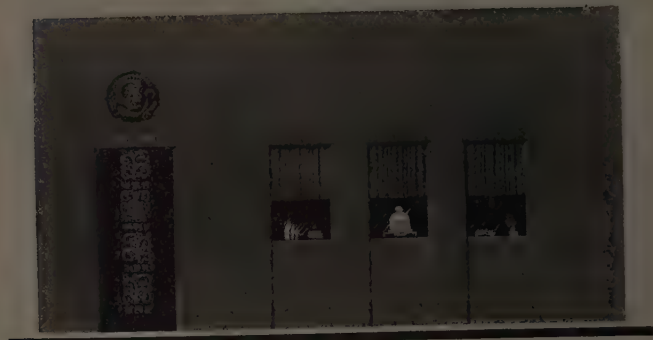
NEW YORK UNIVERSITY
GRANT SCHOOL OF DESIGN
GRANT SCHOOL OF DESIGN

FIRST MEDAL—E. F. IVERSEN, NEW YORK UNIVERSITY
EMERSON PRIZE—A SHOP FRONT



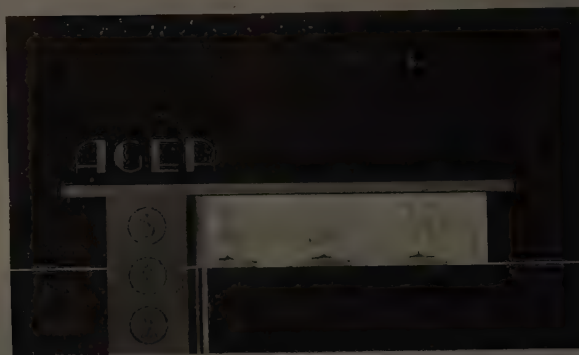
EMERSON PRIZE

FIRST MEDAL—F. L. LIEBMAN, NEW YORK, N. Y.
EMERSON PRIZE—A SHOP FRONT



EMERSON PRIZE

SECOND MEDAL—F. A. VOGEL, NEW YORK UNIVERSITY

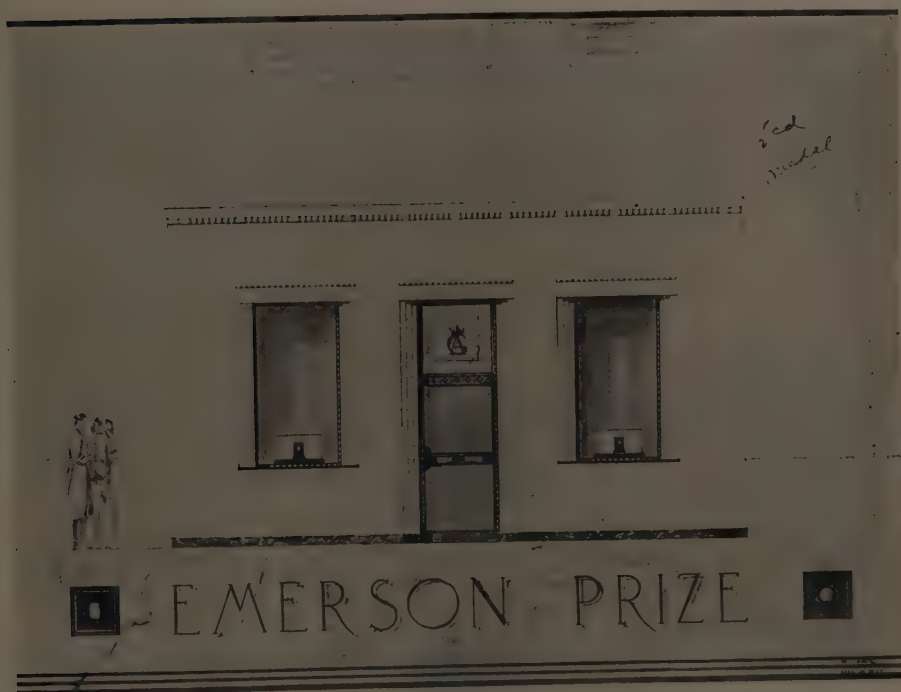


EMERSON PRIZE

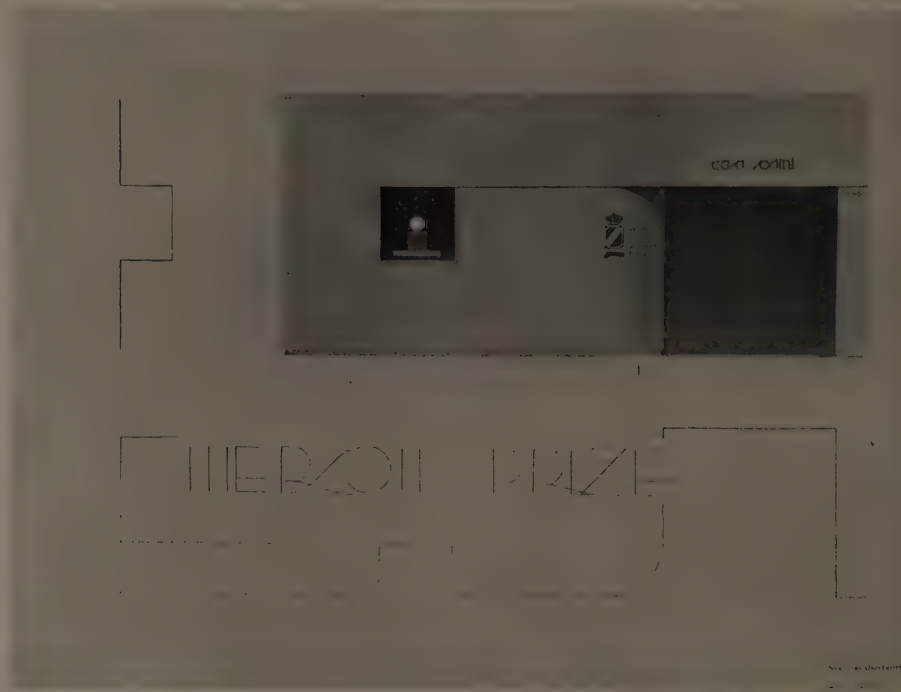
SECOND MEDAL—L. J. KACHELEIN, CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.
EMERSON PRIZE—A SHOP FRONT



SECOND MEDAL—T. T. RUSSELL, UNIVERSITY OF PENNSYLVANIA



SECOND MEDAL—W. L. NEWBERRY, UNIVERSITY OF NOTRE DAME
EMERSON PRIZE—A SHOP FRONT



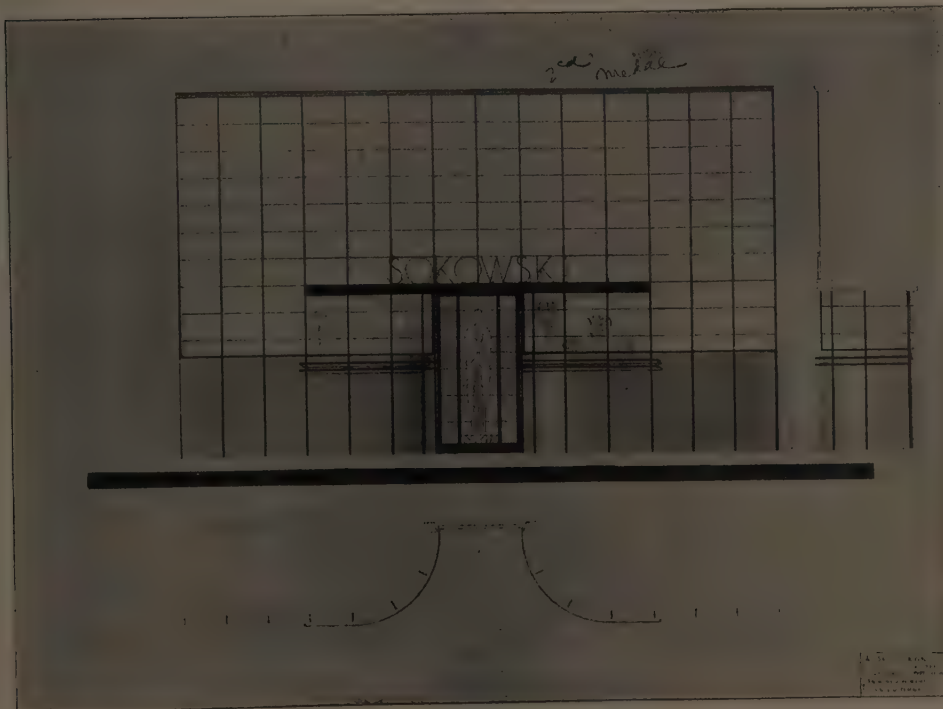
SECOND MEDAL—F. E. INNOCENTI, NEW YORK UNIVERSITY



SECOND MEDAL—M. J. SKLOOT, NEW YORK UNIVERSITY
EMERSON PRIZE—A SHOP FRONT



SECOND MEDAL—N. WILKINSON, JR., UNIVERSITY OF ILLINOIS



SECOND MEDAL—A. J. WINDHEIM, UNIVERSITY OF PENNSYLVANIA
EMERSON PRIZE—A SHOP FRONT

A ROMAN HOUSE

ARCHAEOLOGY PROJÉT II

JUDGMENT DECEMBER 11, 1934

Into their dwellings the Romans carried all their love of ostentation and personal luxury. They anticipated in many details the comforts of modern civilization in their furniture, their plumbing and heating, and their utensils. Their houses may be divided into four classes: the palace, the villa, the domus or ordinary house, and the insula or many-storied tenement built in compact blocks. The subject of this projet is a "domus", which, including its gardens, shall not exceed 320 feet in length.

The general plan of such a house seems to have been of Greek origin as well as the system of decoration used on the walls. The "Prothyrum" or entrance led directly from the street to the "Atrium" which served as a waiting room for guests and servants. Opening into this were semi-public rooms, such as libraries. The "Atrium" was open to the sky with a lean-to roof which shed its rain-water into the "impluvium", a water cistern sunk in the center of the pavement. The "Atrium" also contained the "Lares and Penates," images of the ancestors of the

house, who were worshiped as gods. An open saloon or "Tablinum" was curtained off between the "Atrium" and the "Peristyle", which was often the garden of the house, and was the center of the private part of the building. "Cubicula" or bedrooms, "Friccinia" or dining rooms with different aspects for summer and winter; the "Oecus" or reception room, and "Alae" or recesses for conversation surrounded the "Peristyle." Dining rooms were fitted with three couches for nine people, the conventional number for a Roman feast. The kitchen and pantry were at one side of the "Peristyle" farthest from the entrance but convenient to the street. Beyond the "Oecus" the garden lay.

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JURY OF AWARD

James Dwight Baum
 Walter Blair

F. Burrall Hoffman

L. Bancel La Farge

School Representative:
 Boris Riaboff of New York University

CRITIQUE

BY L. BANCEL LA FARGE

Presumably because the title of this Archaeology was "A Roman House," the jury was not necessarily content with a plan or general design which would be as loose and cramped as those found in small provincial towns such as Pompeii. For this reason, a careful analysis was made of the scale of the courts and rooms in plan, and especial mention was accorded to those projets which had a generous peristyle, with dignified proportions of colonnade; or a pleasing, livable quality in its relation to the atrium and garden. It was easy to analyse these qualities in section and to condemn infringements. The jury appreciated keenly the opportunity afforded in the section to elaborate on the decorations. Many of the drawings were most pleasing in their color and ornamental design.

Especially commendable in these respects were the projets of H. C. Hill and D. L. Bockius, both of Pennsylvania. Their unity of design, their settings, their arabesques were most successful, but D. L. Bockius surpassed all others in his especially painstaking choice of interesting and unfamiliar large scale details.

The drawing of A. Kellogg of the University of Notre Dame revealed by far the best planning, where he made the most of the peristyle and carried out a real scheme in the garden.

The design of A. L. Finn of Yale University, though less spectacular, showed a remarkable research of a fine Roman House.

Altogether, the jury was pleased with the general average of the drawings.

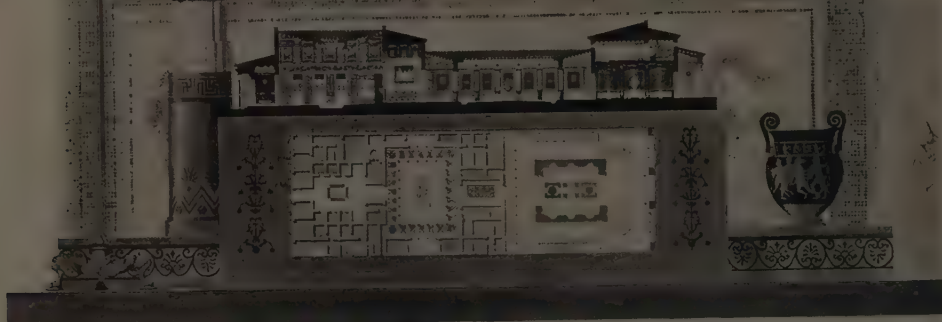


SECOND MEDAL—A. L. FINN, YALE UNIVERSITY



SECOND MEDAL—D. L. BOCKIUS, JR., UNIVERSITY OF PENNSYLVANIA
ARCHAEOLOGY PROJCT II—A ROMAN HOUSE

ROMAN HOUSE



SECOND MEDAL—A. KELLOGG, UNIVERSITY OF NOTRE DAME



SECOND MEDAL—H. C. HILL, UNIVERSITY OF PENNSYLVANIA
ARCHAEOLOGY PROJCT II—A ROMAN HOUSE

THE OFFICE OF THE AMERICAN AMBASSADOR IN THE U. S. S. R.

ADVANCED INTERIOR DESIGN II

JUDGMENT DECEMBER 11, 1934

Competitors are requested to submit designs for the decoration of the office of the American Ambassador in Russia, which will be in keeping with the dignity of this position and its important governmental function.

The dimensions of the room are, width 16 feet, length 32 feet, height 14 feet. There are three large windows on one of the long sides, the height and width of which are left to the competitor. At one end is the main entrance to this room, consisting of a double door. At the opposite end is to be a mantel. The mantel and the overmantel should be the keynote of the room and it is

suggested that some emblem or symbol of the United States be incorporated in this feature. On each side of the mantel is a door, one leading to the private office of the Ambassador, the other to his Secretary's office. The dimensions are left to the competitor.

The ceiling should be appropriately enriched. The furniture should be appropriate and adequate for the purposes of this room. In the design, consideration should be given to the fact that it is representative of the United States and should, therefore, be consistent in character.

JURY OF AWARD

Julian Clarence Levi

Paul R. MacAlister

Viggo F. E. Rambusch

Leonard B. Wamnes

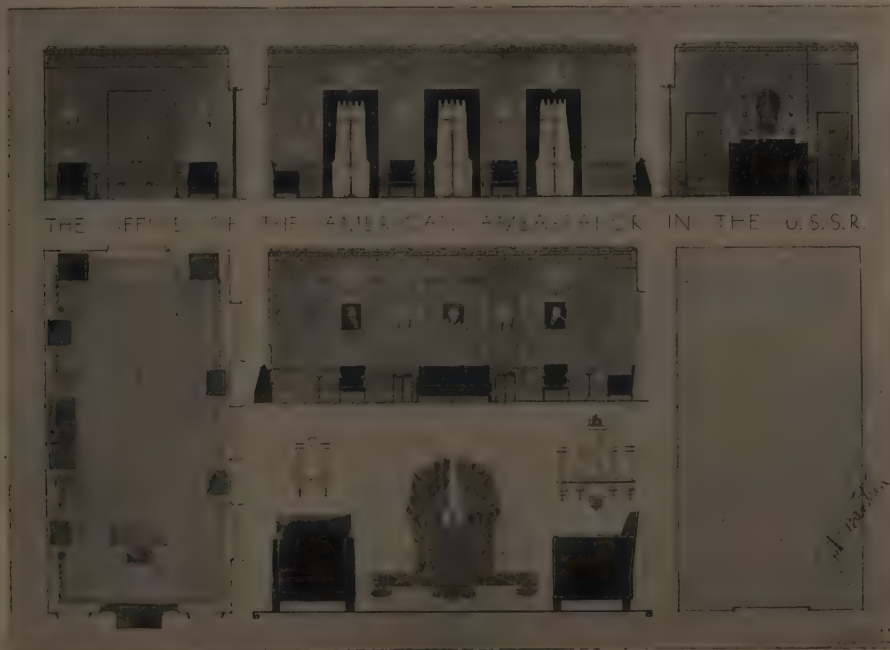
Elsie Cobb Wilson

CRITIQUE

Very few projects were submitted for this interesting problem. The program particularly stressed the desirability of having the interior representative of the United States. The jury felt that more subtle and convincing solutions could have been worked out. Too many unduly emphasized coat-of-arms, eagles, etc.

BY VIGGO F. E. RAMBUSCH

M. C. Robb of Yale submitted a drawing which was awarded First Mention. The choice of material, arrangement of furniture, the ceiling design and the solution of details, were all nicely balanced, and would have created a formal and monumental interior of a contemporary character. The draftsmanship and presentation was good.



FIRST MENTION: M. C. ROBB, YALE UNIVERSITY

ADVANCED INTERIOR DESIGN II—OFFICE OF THE AMERICAN AMBASSADOR IN THE U. S. S. R.

COMPARTMENT ON A PULLMAN

ELEMENTARY INTERIOR DESIGN II

JUDGMENT DECEMBER 11, 1934

The management of a transcontinental railroad would like to receive decorative schemes for the interior of a compartment for one of its special high speed pullman cars, which is to have the most modern equipment.

The compartment in this instance, is to accommodate one person, but should have facility to seat two people. A corridor runs the full length of the car, along one side, and the compartments are entered from it through doors 20 inches wide. For the purpose of this problem, the dimensions of the compartment are as follows: Width from door side to window side 6' 6", length 6 feet. The width of the car including corridor is 8' 8" and the ceiling height at the highest point is 7' 5". The ceiling is to be coved down to the window at the discretion of the competitor. The windows of the compartments are

34-1/2" from the floor, are 23-3/8" high and approximately 4' 6" wide. These dimensions may vary slightly.

In addition to the entrance door which should be as close as possible to the partition separating the compartments, are two other doors 20 inches in width on one of the long sides, one leading to a private lavatory and the other to a clothes closet. On the opposite side provision must be made for either a pair of upholstered chairs or lounge, convertible into a bed, or a bed lounge.

In studying the problem the competitor should give careful consideration to the general color scheme, appropriate lighting, furnishings, carpet, provide a full length mirror, baggage racks, and other details. Furthermore it should be remembered that the design of the compartment is repeated in each unit throughout the car.

JURY OF AWARD

Julian Clarence Levi
Paul R. MacAlister

Viggo F. E. Rambusch

Leonard B. Wannes
Elsie Cobb Wilson

CRITIQUE

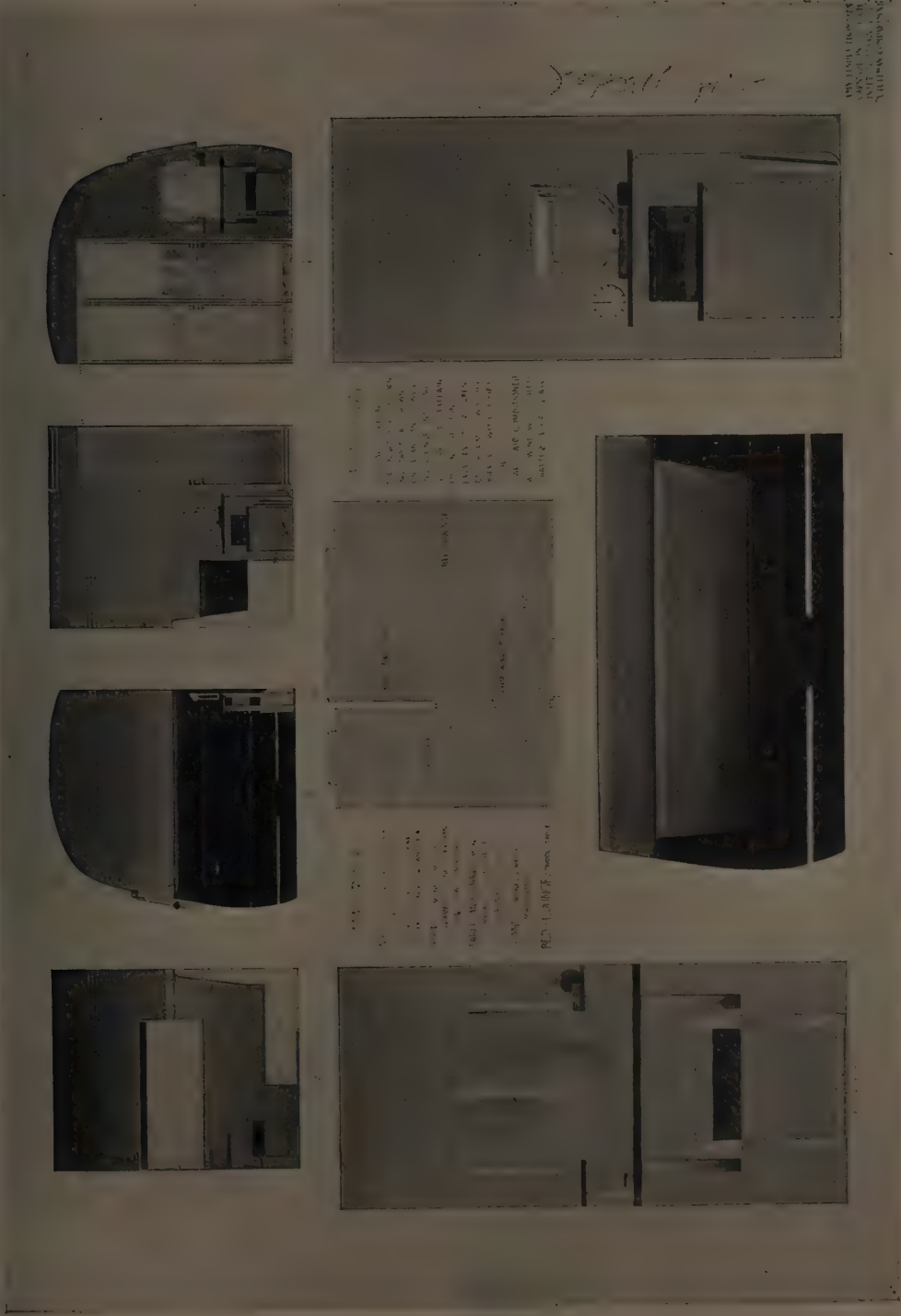
BY PAUL R. MACALISTER

The compartments as a whole were well planned, although there was practically no precedent for this problem other than the new Zephyr streamline train and the two aluminum pullman cars shown at the Century of Progress World's Fair. The greatest difficulty in this instance proved to be unfortunate color schemes and disposition of accessories. The former were displeasing in the choice of combinations for practicability and comfortable traveling. The latter, in many of the problems, were too fussy and numerous, crowding the compartment.

The design of A. L. Thomssen, Carnegie Institute of Technology, was exceedingly pleasing in color, combined with excellent design and plan. The color scheme being natural lacquered cork walls with a dark brown wool twill for the lounge covering, and dark brown rug contrasted with chrome fixtures, and Chinese vermilion

Venetian type of blind on the window; the same color Micarta tops for the stand and dressing table formed an ensemble which was not only restful and comfortable, but dignified and pleasing to the eye. The lighting devices over the window and on either side of the dressing table, mirror and other accessories seemed to be very well studied. In general the problem was well presented.

The design of J. G. Muller, awarded a First Mention was also well planned, but lacked a suitable color scheme. Aside from this the mullions between the windows were too thick and would only serve to eliminate visibility. As a streamline train would likely be air-conditioned, the windows could be stationary, in which case the heavy mullions should be omitted. Details in this problem were extremely well studied and clearly presented.



SECOND MEDAL—A. L. THOMSEN, CARNEGIE INSTITUTE OF DESIGN
ELEMENTARY INTERIOR DESIGN II—A COMPARTMENT ON A PULLMAN

A DOWNTOWN CAFE

CLASS B ESQUISSE-ESQUISSE II

JUDGMENT DECEMBER 18, 1934

Since the repeal of prohibition, much space has been leased to restaurants and cafe owners in office buildings to set up places for luncheon and dinner, and the dispensing of liquors in attractive surroundings.

With this in mind, it is proposed to erect on the ground floor and basement of an office building in the business and shopping district of the city, a cafe that will not only serve luncheon but will be a rendezvous for a discriminating clientele for dinner, where they may enjoy a well served dinner and be entertained by music and dancing.

The building has a street frontage of 50 feet and a depth of 100 feet. The entrance to the office building proper occupies an area of 14 feet along the street and a depth of 48 feet for elevators and stairs. There is one

row of columns 25 feet on centers down the center of the building. The ground floor has a clear ceiling height of 16 feet.

The requirements of the cafe are:

1. Entrance lobby with direct access to the street, with necessary coat rooms, toilets, etc.
2. Cafe and bar with space for dancing.
3. Small serving pantry with stair to basement.

Notes: 1) Kitchen, storage, etc., are in the basement and do not form part of this program.

2) The office building entrance does not form part of this program.

3) It may be assumed that food deliveries may be made through the building service entrance.

JURY OF AWARD

W. Pope Barney
John Mead Howells
CRITIQUE

A. Musgrave Hyde
William E. Shepherd

Alexander P. Morgan
Otto Teegen

Clifford C. Wendehack

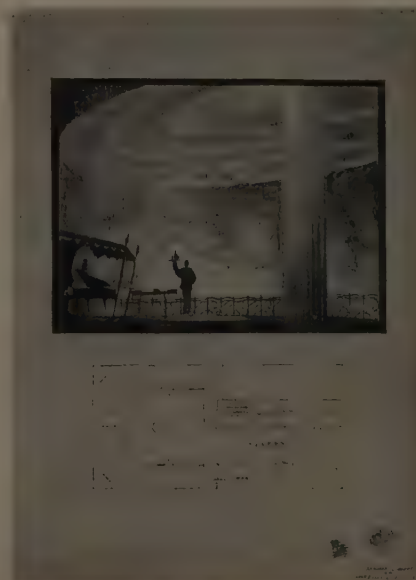
BY ALEXANDER P. MORGAN

Of the many drawings submitted for this projet there were surprisingly few that handled it in a simple manner both in plan and elevation. There were, however, several outstanding designs that the Jury did not hesitate to premiate.

The drawings of E. T. Hickey and A. W. Kellogg of University of Notre Dame were outstanding in their simple treatment, the ingenious handling of the Bar and the interesting composition about the decorative central
(Concluded on page 26)



MENTION—A. H. MATHES, NEW YORK UNIVERSITY

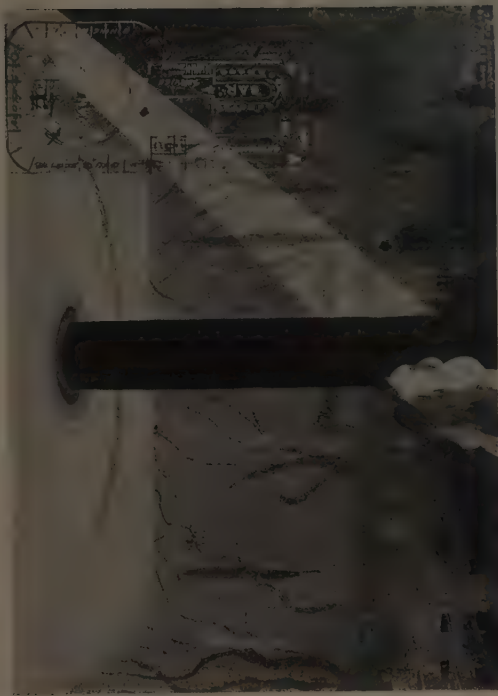


MENTION—B. LIBRETT, NEW YORK UNIVERSITY

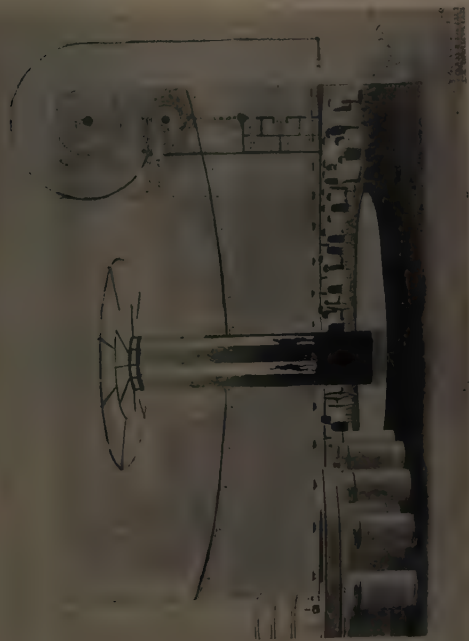
CLASS B ESQUISSE-ESQUISSE II—A DOWNTOWN CAFE



MENTION—R. A. MARRE, UNIVERSITY OF NOTRE DAME



MENTION—W. FAZULAK, NEW YORK UNIVERSITY



MENTION—A. KELLOGG, UNIVERSITY OF NOTRE DAME



MENTION—E. T. HICKEY, UNIVERSITY OF NOTRE DAME

CLASS B ESQUISSE-ESQUISSE II—A DOWNTOWN CAFE

THE ENTRANCE TO A ROCKY VAULT

ANALYTIQUE II

JUDGMENT DECEMBER 18, 1934

A noted archaeologist has lost his life during his labors in Greece and his tomb is to be carved out of a precipitous side of Mount Parnassus. The entrance, either carved out of the living rock, or applied to it, shall afford

adequate passage to the vault; but the architectural or sculptural design surrounding it shall not exceed 24 feet in height above the floor of the vault nor 20 feet in width. The design shall be Greek in character.

JURY OF AWARD

Roger Bullard
Gaetano Cecere
Howard Chapman

Frank C. Farley
Donald A. Fletcher
William Welles Knowles

Peter Schladermundt
James Stewardson
John V. VanPelt

Harry Leslie Walker
Lessing W. Williams
Leonard B. Wamnes

CRITIQUE

BY WILLIAM W. KNOWLES

The subject made an excellent practical problem for the students, permitting of the free use of the Greek orders forming the entrance to the vault, either hewn from or applied to the rocky face of the mountain and permitting of originality in the treatment of the transition from the jagged face of the mountain to the carefully cut stone details of the architectural treatment.

Of the many designs submitted those that best coordinated the architectural treatment of the vault entrance to the face of the mountain secured recognition; of these we illustrate and comment on the following:—

L. M. Smith, University of Illinois. This design hews a shallow battered recess out of the rocky face of the mountain and sets into this recess two strong Greek columns supporting the rock lintel and again hews the entrance to the vault, leaving the carved impost caps and appropriate ornament over the doorway. An excellent solution of the problem and well presented.

R. D. Fuller, Catholic University of America. This student was perhaps bolder than the one just mentioned, taking the natural rock opening just as he found it and building into it two Doric columns with architrave to support the loose rock above and at the same time, framing the natural rock entrance to the vault. This design was perhaps the most original, vigorous in conception and in presentation.

J. C. Wessenauer, Carnegie Institute of Technology. This design represents a solution of the problem that was adopted by many of the contestants, not perhaps as strong as the two afore-mentioned but showing a full appreciation of the proper solution of the problem, with a column and lintel treatment set into the rock face of the mountain and framing an appropriate doorway with over ornament.

The committee was well pleased with the projects submitted and compliments the students on the general grasp of the problem and the many excellent presentations.

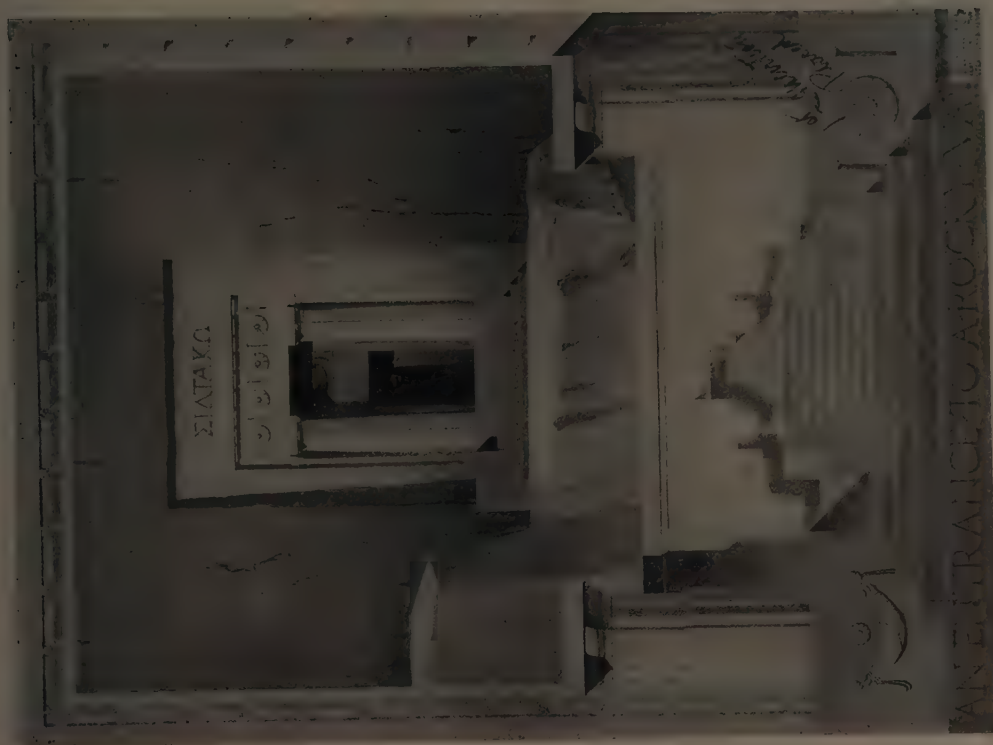
(Continued from page 24)

column. They both indicated a seating potentiality comparable to what would be demanded in reality. Both these and the plan of R. A. Marre of University of Notre Dame, were straightforward and workable.

W. Fazulak of New York University, handled his plan in a sound manner with a large Bar facing the street and

somewhat separated from the dining area. He was undoubtedly a little shy on his seating capacity but had a pleasing and well indicated interior presentation.

A. H. Mathes of New York University, presented an amusing orchestra stand which caught the Jury's imagination, and in addition had a well worked out solution in plan.



FIRST MENTION PLACED—J. E. WESSENAUER, CARNEGIE INSTITUTE OF TECHNOLOGY
ANALYTIQUE II—THE ENTRANCE TO A ROCKY VAULT



FIRST MENTION PLACED—F. M. SMITH, UNIVERSITY OF ILLINOIS
ANALYTIQUE II—THE ENTRANCE TO A ROCKY VAULT



FIRST MENTION PLACED—R. D. FULLER, CATHOLIC UNIVERSITY OF AMERICA
ANALYTIQUE II—THE ENTRANCE TO A ROCKY VAULT

REPORTS OF JUDGMENTS

DEPARTMENT OF SCULPTURE

COMPOSITION PROGRAM III AWARDS

BEAUX-ARTS INSTITUTE OF DESIGN:
MENTION: W. N. Hirsch, J. Amore.
NO AWARD: 7.
HORS CONCOURS: E. A. Johnson, S. C. Pietro, F. DeLorenzo.

CARNEGIE INSTITUTE OF TECHNOLOGY:
FIRST MENTION: G. Koren.
MENTION: L. Evans, R. Sarrao.
NO AWARD: 8.

COOPER UNION:
FIRST MENTION: J. A. Covit, Jr.
MENTION: S. Virzera, P. J. McQuade.
NO AWARD: 6.

LIFE MODELLING MORNING CLASS

BEAUX-ARTS INSTITUTE OF DESIGN:
FIRST MENTION: F. Pechmann, L. deGerenday, M. G. Anderson
MENTION: P. Diana, C. Iaia.

WROUGHT IRON FIRE SCREEN 53 DESIGNS SUBMITTED

NEW YORK UNIVERSITY:
MENTION: A. E. Olson.
NO AWARD: 4.
HORS CONCOURS: K. D. Perlman, S. Pilafian.

YALE UNIVERSITY:
FIRST MENTION PLACED: E. Kingman, R. G. Barger.
MENTION: E. C. Rust.
NO AWARD: 10.

UNAFFILIATED:

PHILADELPHIA, PENNSYLVANIA:
HORS CONCOURS: A. Cortizas.

LIFE MODELLING EVENING CLASS

BEAUX-ARTS INSTITUTE OF DESIGN:
MENTION: M. Monteleone, J. Palmeri, A. Giampietro, J. Amore,
W. Yoffe, L. Schulemowitz.

DEPARTMENT OF ARCHITECTURE

EMERSON PRIZE

AWARDS

ARMOUR INSTITUTE OF TECHNOLOGY:

HALF MENTION: L. W. Davidson, R. E. Esbensen, C. Lieberman, C. Siegel.

NO AWARD: 15.

CARNEGIE INSTITUTE OF TECHNOLOGY:

MENTION: F. S. Crocker, R. L. Holtmeier.

HALF MENTION: S. D. Cooper, W. W. P. Hart, W. J. Henger, G. E. Hoffman, P. J. Kramer, M. Leavitt, J. S. McKenzie, G. A. Milono, T. L. Orgill, C. F. Slater, W. A. Trimble, J. von der Lancken.

NO AWARD: 20.

HORS CONCOURS: W. V. Flynn, N. L. Maczkov.

CATHOLIC UNIVERSITY OF AMERICA:

HALF MENTION: P. L. Gaudreau, S. T. Stathes.

NO AWARD: 4.

HORS CONCOURS: V. F. Duckett, P. A. Rigali.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

SECOND MEDAL: L. J. Kachelein.

MENTION: J. T. Guy.

HALF MENTION: E. H. Wolfe.

NO AWARD: 12.

COLUMBIA UNIVERSITY, EXTENSION ATELIER:

HALF MENTION: P. Birnbaum, G. T. Byrne, F. E. Johnson.

NO AWARD: 2.

CORNELL UNIVERSITY:

HALF MENTION: J. W. Breed.

GEORGE WASHINGTON UNIVERSITY:

NO AWARD: 2.

ATELIER GNERRE:

MENTION: M. C. Harper, A. F. Kleiner.

HALF MENTION: P. J. Avitabile, E. Stidolph.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

HALF MENTION: S. J. Szabo.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY:

MENTION: H. L. Blatner, A. A. Schiller.

HALF MENTION: G. W. Aderhold.

NO AWARD: 2.

CHICAGO ARCHT'L CLUB, ATELIER NELSON:

MENTION: D. W. Klibanow, J. McPherson.

NEW YORK UNIVERSITY:

FIRST MEDAL: E. F. Iverson.

SECOND MEDAL: F. E. Innocenti, M. J. Skloot, F. A. Vogel.

MENTION: A. Amari, R. L. De Brul, J. C. Fabricius, L. W. Hanousek, J. Kabatsky, C. L. Macchi, A. Novak.

HALF MENTION: L. S. Barton, O. D. Escoffery, A. A. Grasso, S. H. Klein, E. C. Miller, F. Montana, A. Pilafian, C. Spiess.

NO AWARD: 6.

HORS CONCOURS: S. Rio, F. Swarti.

A SHOP FRONT

246 DRAWINGS SUBMITTED

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

HALF MENTION: C. Bills.

NO AWARD: 4.

PRINCETON UNIVERSITY:

MENTION: C. E. Brush, III.

HALF MENTION: W. L. Addikson, J. M. Dickey, R. L. Gwinn, W. R. James, Jr., G. W. C. Raetze.

NO AWARD: 4.

ATELIER RECTAGON OF BUFFALO:

NO AWARD: 2.

T SQUARE CLUB ATELIER OF PHILADELPHIA:

NO AWARD: 2.

UNIVERSITY OF ILLINOIS:

SECOND MEDAL: N. Wilkinson.

MENTION: W. H. Buchholz, M. O. Urbahn.

HALF MENTION: R. E. Drover, A. B. Henning, M. Lapota, R. W. Surplice, J. Stein, S. M. Stoshitch, A. Schaffner, C. L. Senefeld, H. West.

NO AWARD: 18.

UNIVERSITY OF NOTRE DAME:

SECOND MEDAL: W. L. Newberry.

UNIVERSITY OF PENNSYLVANIA:

FIRST MEDAL: H. Spigel.

SECOND MEDAL: T. T. Russell, A. J. Windheim.

MENTION: S. L. Bockius, T. B. Chang, J. P. Gensemer, J. W. Gloe, J. V. Keyes, G. C. Rudolph.

HALF MENTION: W. N. Doane, J. F. Dunlap, C. A. Eisenhower, L. N. Fagnani, R. L. Farr, J. J. Kennedy, P. E. Kohler, J. H. Langlois, R. B. Lyons, W. M. Settle, W. R. Thompson.

NO AWARD: 9.

HORS CONCOURS: W. S. Allen, O. Everett, E. J. Flemming, E. Safford, G. H. Schlosser, G. Silver, T. Yano.

YALE UNIVERSITY:

EMERSON PRIZE AND FIRST MEDAL: W. K. Sturges.

MENTION: J. P. Cone, M. G. Duncan, E. V. Johnson.

HALF MENTION: P. J. Collins, Jr., D. B. Crittenden, J. F. Gane, R. F. Hills, K. Y. Saint, C. A. Schade, B. Sherwood, D. N. Yerkes.

NO AWARD: 15.

HORS CONCOURS: V. Pellegrino.

UNAFFILIATED:

DETROIT, MICHIGAN:

NO AWARD: 1.

NEW YORK AND VICINITY:

FIRST MEDAL: F. L. Liebmann.

MENTION: V. W. Johnson, A. Waldorf.

NO AWARD: 1.

PHILADELPHIA, PENNSYLVANIA:

HORS CONCOURS: J. H. Goldberg.

ROCK SPRINGS, WYOMING:

NO AWARD: 1.

ARCHAEOLOGY PROJCT II

AWARDS

AGRICULTURAL AND MECHANICAL COLLEGE OF TEXAS:

MENTION: L. A. Evans, W. F. Nash, J. G. Smyth.
NO AWARD: 6.

ARMOUR INSTITUTE OF TECHNOLOGY:

NO AWARD: 2.

CATHOLIC UNIVERSITY OF AMERICA:

MENTION: J. E. Dundin.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

MENTION: H. F. Redinger.
NO AWARD: 3.

GEORGIA SCHOOL OF TECHNOLOGY:

NO AWARD: 7.

ATELIER GNERRE:

FIRST MENTION: H. A. Gnerre.

NEW YORK UNIVERSITY:

FIRST MENTION: L. E. Jallade, Jr.
MENTION: R. Wolf.

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

MENTION: M. D. Timberlake.

PENNSYLVANIA STATE COLLEGE:

MENTION: W. H. Wiegand.
NO AWARD: 1.

PRINCETON UNIVERSITY:

NO AWARD: 1.

UNIVERSITY OF NOTRE DAME:

SECOND MEDAL: A. Kellogg.
MENTION: A. B. Morrison.

UNIVERSITY OF PENNSYLVANIA:

SECOND MEDAL: D. L. Bockius, H. C. Hill.
FIRST MENTION: W. C. Scheetz.
MENTION: J. C. Cope.

YALE UNIVERSITY:

SECOND MEDAL: A. L. Finn.

UNAFFILIATED:

NEW YORK AND VICINITY
NO AWARD: 2.

A ROMAN HOUSE

39 DRAWINGS SUBMITTED

ELEMENTARY INTERIOR DESIGN II

AWARDS

CARNEGIE INSTITUTE OF TECHNOLOGY:

SECOND MEDAL: A. L. Thomssen.
MENTION: R. Bright, J. M. Frymire.
NO AWARD: 2.

COLUMBIA UNIVERSITY, EXTENSION ATELIER:

HALF MENTION: G. T. Byrne.

GEORGIA SCHOOL OF TECHNOLOGY:

HALF MENTION: L. H. Robertson.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

NO AWARD: 3.

ATELIER MILLS:

NO AWARD: 1.

COMPARTMENT ON A PULLMAN

19 DRAWINGS SUBMITTED

NEW YORK UNIVERSITY:

HALF MENTION: H. Bartos.

UNIVERSITY OF NOTRE DAME:

MENTION: J. McAuliffe.
NO AWARD: 1.

UNIVERSITY OF PENNSYLVANIA:

MENTION: J. Fleisher.

UNAFFILIATED:

NEW YORK AND VICINITY:
FIRST MENTION: G. J. Muller.
HALF MENTION: G. Lafaye.
NO AWARD: 2.

ADVANCED INTERIOR DESIGN II

AWARDS

BEACON HILL SCHOOL OF DESIGN:

HALF MENTION: A. K. Paine, Jr.

CATHOLIC UNIVERSITY OF AMERICA:

MENTION: P. A. Rigali.
HALF MENTION: J. Brust.

CHILD-WALKER SCHOOL OF FINE ARTS:

HALF MENTION: B. Elliott, R. Wheelwright.
NO AWARD: 2.

NEW YORK UNIVERSITY:

MENTION: R. Kilburn.

OFFICE OF THE AMERICAN AMBASSADOR IN THE U.S.S.R.

13 DRAWINGS SUBMITTED

HALF MENTION: D. L. Dunklee.

NO AWARD: 1.

YALE UNIVERSITY:

FIRST MENTION: M. C. Robb.

UNAFFILIATED:

ATHENS, OHIO:
NO AWARD: 1.

ST. LOUIS, MISSOURI:

MENTION: E. K. Schade.

ANALYTIQUE II

AWARDS

AGRICULTURAL & MECHANICAL COLLEGE OF TEXAS:

NO AWARD: 3.

BEACON HILL SCHOOL OF DESIGN:

NO AWARD: 2.

CARNEGIE INSTITUTE OF TECHNOLOGY:

FIRST MENTION PLACED: J. C. Wessenauer.

FIRST MENTION: K. D. Brown.

MENTION: A. M. Leyh, C. A. Pearson.

HALF MENTION: R. H. Adams, K. S. Anderson, F. J. Chopik, W. J. Cole, D. R. Courtney, J. T. Gemmi, E. J. Gerard, W. C. Livingston, M. Patt, S. R. Patterson, J. Sill, J. F. Thomas, J. R. Wohlsein.

NO AWARD: 5.

HORS CONCOURS: M. M. Black, J. K. Shear.

CATHOLIC UNIVERSITY OF AMERICA:

FIRST MENTION PLACED: R. D. Fuller.

MENTION: J. S. Furr, W. O'Neil.

HALF MENTION: A. J. Miller.

NO AWARD: 3.

HORS CONCOURS: R. E. Higdon.

CHICAGO TECHNICAL COLLEGE:

NO AWARD: 3.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

FIRST MENTION: R. N. Zuber.

HALF MENTION: W. O. Cain.

NO AWARD: 3.

ATELIER ESCHWEILER-MILWAUKEE:

NO AWARD: 3.

GEORGE WASHINGTON UNIVERSITY:

HALF MENTION: M. H. Balch, G. E. Crampton.

NO AWARD: 4.

GEORGIA SCHOOL OF TECHNOLOGY:

MENTION: W. S. Beckett, S. K. Neill.

HALF MENTION: P. H. Fuller, J. C. Hulse, R. A. McKenzie.

NO AWARD: 2.

ATELIER GNERRE:

NO AWARD: 1.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

HALF MENTION: W. B. Galer, G. J. W. Killip, J. A. Tropansky, L. G. Wright.

NO AWARD: 3.

MANHATTAN COLLEGE:

HALF MENTION: A. Davey, L. V. Gibney, J. P. Lorne, N. Senesey.

NO AWARD: 8.

CHICAGO ARCHT'L. CLUB, ATELIER NELSON:

NO AWARD: 1.

CLASS B ESQUISSE-ESQUISSE II

AWARDS

NEW YORK UNIVERSITY:

MENTION: W. Fazulak, A. H. Mathes, B. Librett.

UNIVERSITY OF ILLINOIS:

HALF MENTION: T. Danahy.

THE ENTRANCE TO A ROCKY VAULT

157 DESIGNS SUBMITTED

NEW YORK UNIVERSITY:

MENTION: J. Vekassy.

HALF MENTION: J. F. Castagna, W. H. Marshall, F. Schuhmacher.

NO AWARD: 3.

HORS CONCOURS: J. A. Abbate, A. C. Johnson.

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

MENTION: K. L. Gabel.

HALF MENTION: D. K. White.

PENNSYLVANIA STATE COLLEGE:

HALF MENTION: M. Bailey, G. A. Downs.

NO AWARD: 3.

HORS CONCOURS: O. H. P. Llano, M. Pease.

ATELIER RECTAGON OF BUFFALO:

NO AWARD: 1.

SAN FRANCISCO ARCHITECTURAL CLUB:

HALF MENTION: A. E. Sparks.

NO AWARD: 1.

UNIVERSITY OF ILLINOIS:

FIRST MENTION PLACED: F. M. Smith.

MENTION: O. J. Baker, W. E. Glover, B. L. Greene, B. Knipp, W. Shinderman.

HALF MENTION: W. E. Berkland, B. H. Bradley, B. Friedman, H. M. Gehm, F. H. Jobusch, D. Loomis, D. B. Runnells, W. Weaver.

NO AWARD: 6.

HORS CONCOURS: J. H. Crammer, J. J. Mackland, F. Schurecht, C. E. Boettcher.

UNIVERSITY OF MISSOURI:

HALF MENTION: A. R. Curry.

UNIVERSITY OF NOTRE DAME:

NO AWARD: 3.

YALE UNIVERSITY:

MENTION: H. V. V. Bradley, J. K. Mason, D. Ryan, E. M. Williams, Jr.

HALF MENTION: W. W. Cummer, M. Spatz, L. M. Virgadamo, J. P. Wayne.

HORS CONCOURS: M. C. Ammann, W. A. Briggs, E. A. Gerner, J. R. Gillie, B. Hollister, K. R. Smith, G. B. Wyland.

UNAFFILIATED:

LOS ANGELES, CALIFORNIA:

NO AWARD: 1.

NEW YORK CITY AND VICINITY:

HALF MENTION: C. Keller.

NO AWARD: 7.

POUGHKEEPSIE, NEW YORK:

NO AWARD: 1.

ROCHESTER, NEW YORK:

NO AWARD: 1.

A DOWNTOWN CAFE

144 DESIGNS SUBMITTED

UNIVERSITY OF NOTRE DAME:

MENTION: E. T. Hickey, A. W. Kellogg, R. A. Marre.

HALF MENTION: G. A. Beltemacchi, M. F. Gaul, F. S. McNeill, J. D. Murphy.

YALE UNIVERSITY:

HALF MENTION: W. S. Clough.

EDUCATIONAL INSTITUTIONS COOPERATING WITH THE BEAUX-ARTS INSTITUTE OF DESIGN

DEPARTMENT OF SCULPTURE

CARNEGIE INSTITUTE OF TECHNOLOGY
COOPER UNION
NATIONAL ACADEMY OF DESIGN

NEW YORK UNIVERSITY
PENNSYLVANIA ACADEMY OF FINE ARTS
YALE UNIVERSITY
" JOHN HERRON ART INSTITUTE

DEPARTMENT OF MURAL DECORATION

COOPER UNION
COLUMBIA UNIVERSITY
CORNELL UNIVERSITY
JOHN HERRON ART INSTITUTE

LEONARDO DA VINCI ART SCHOOL
NATIONAL ACADEMY OF DESIGN
YALE UNIVERSITY

DEPARTMENT OF ARCHITECTURE

AGRICULTURAL AND MECHANICAL COLLEGE OF TEXAS
ARMOUR INSTITUTE OF TECHNOLOGY
BEACON HILL SCHOOL OF DESIGN
CARNEGIE INSTITUTE OF TECHNOLOGY
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